

“Our enemies have fall’n.”

“OUR ENEMIES HAVE FALL’N.”

Our enemies have fall’n, have fall’n; the seed,
The little seed they laugh’d at in the dark,
Has risen and cleft the soil, and grown a bulk
Of spanless girth, that lays on every side
A thousand arms and rushes to the sun.

Our enemies have fall’n, have fall’n: they came;
The leaves were wet with women’s tears: they heard
A noise of songs they would not understand;
They mark’d it with the red cross to the fall,
And would have strown it, and are fall’n themselves.

Our enemies have fall’n, have fall’n; they came,
The woodmen with their axes: lo the tree!
But we will make it fagots for the hearth,
And shape it plank and beam for roof and floor,
And boats and bridges for the use of men.

Our enemies have fall’n, have fall’n: they struck;
With their own blows they hurt themselves, nor knew
There dwelt an iron nature in the grain:
The glittering axe was broken in their arms,
Their arms were shatter’d to the shoulder-blade.

Our enemies have fall’n, but this shall grow
A night of summer from the heat, a breadth
Of autumn, dropping fruits of power; and, roll’d
With music in the growing breeze of Time,
The tops shall strike from star to star, the fangs
Shall move the stony bases of the world.

OUR ENEMIES HAVE FALL'N.

BERTHOLD TOURS.

VOICE. *Maestoso e energico.* *sempre declamato.* *f*

Our

PIANO. *Maestoso e energico.* $\text{♩} = 92.$ *f marcato.* *8va* *Ped.* *

en - e - mies have fall'n, have fall'n: the seed, The

Ped. *3* *3* *p* *Ped.* *3* *

OUR ENEMIES HAVE FALL'N.

lit - tle seed they laugh'd at in the dark, Has ris - en and cleft the

cres. *f*

soil, and grown a bulk . . . Of span-less girth, that lays on ev - ery

mf *f*

side A thous-and arms and rush-es to the Sun.

ff ritardando. *a tempo.*

ff colla voce. *f* *fz*

Ped. *

Our en - e - mies have fall'n, have

f

Ped. * *Ped.* *

OUR ENEMIES HAVE FALL'N.

dolce.

fall'n : they came ; The leaves were wet . . with wo - men's tears : they

The first system of the musical score. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It begins with a half note 'fall'n', followed by a quarter note 'they', a half note 'came;', and then a series of eighth and sixteenth notes for 'The leaves were wet . . with wo - men's tears : they'. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. It features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Dynamics include a piano (*p*) marking.

poco a poco accelerando. *mf* *f* *molto crescendo.*

heard A noise of songs they would not un - der-stand : They mark'd it with the

poco a poco accelerando. *mf* *f* *molto crescendo.*

The second system of the musical score. The vocal line continues with 'heard A noise of songs they would not un - der-stand : They mark'd it with the'. The piano accompaniment features a more complex texture with chords and moving lines. Dynamics include *mf* (mezzo-forte), *f* (forte), and *molto crescendo* markings.

ff furioso. *mf sostenuto.*

red cross to the fall, And would have strown it, and are

ff *furioso.* *Ped.* * *Ped.* *

The third system of the musical score. The vocal line continues with 'red cross to the fall, And would have strown it, and are'. The piano accompaniment is very active and dramatic, with many chords and rapid passages. Dynamics include *ff* (fortissimo) and *furioso* (furious). Pedal points are indicated with 'Ped.' and asterisks (*).

molto rit. *a tempo.*

fall'n them-selves.

molto rit. *a tempo.* *mf sostenuto.* *f* *fz*

The fourth system of the musical score. The vocal line continues with 'fall'n them-selves.'. The piano accompaniment features a mix of slow, sustained chords and more active passages. Dynamics include *mf sostenuto* (mezzo-forte, sostenuto), *f* (forte), and *fz* (forzando).

OUR ENEMIES HAVE FALL'N.

Più Agitato.

Our en - e - mies have fall'n, have fall'n: they

Più Agitato.

f *p*

Ped. *

came, The wood - men with their ax - es:

cres.

cres.

Allegro risoluto. mf marcato.

lo the tree! But we will make it

Allegro risoluto. ♩ = 132.

fz *mf marcato.*

fag - gots for the hearth, And shape it plank and

cres - cen - do. *f*

OUR ENEMIES HAVE FALL'N.

beam for roof and floor, And boats and

cres - cen - do.

bridg - es for the use of men. Our

rallentando. *poco meno mosso.*

rallentando. *poco meno mosso.*

f *cres - cen - do.*

en - e-mies have fall'n, have fall'n : they struck ;

Allegro risoluto.

fz *mf*

Ped. *

With their own blows they hurt them - selves, nor knew There dwelt an i - ron

mf *f* *colla voce.*

come Recit.

OUR ENEMIES HAVE FALL'N.

molto rit. *a tempo.*

na - ture in the grain:

molto rit. *a tempo.*

mf *cres* - - - *cen* - - - *do.*

f *come Recit.*

The glit - tering axe was bro - ken in their arms, *ff* Their arms were

fz *ff*

Ped. * *Ped.* *

shat - ter'd to the shoul - der blade.

a tempo. *rallentando.*

f *cres* - - - *cen* - - - *do.* *ff* *dim.*

Lento assai.

Lento assai. ♩ = 60.

Our en - e - mies have fall'n,

Ped. *

OUR ENEMIES HAVE FALL'N.

pp *Adagio.* *pp*

but this shall grow A night of Sum-mer from the heat, a

pp *colla voce.* *pp dolce.*

con Pedale.

Adagio. $\text{♩} = 56.$

breadth . . Of Au - tumn, drop - ping fruits of power; . .

mf

Meno mosso. *pp*

and roll'd With mu - sic in the grow - ing . . breeze . . . of Time, The

pp tranquillo. *p* *crescendo.*

Molto Adagio. *grandioso.* *ff*

tops . . shall strike . . . from star to star, the fangs . . Shall

Molto Adagio. $\text{♩} = 48.$ *f* *grandioso.* *ff*

OUR ENEMIES HAVE FALL'N.

ritardando.

move, the fangs shall move . . . the ston - y ba - ses of . . . the

colla voce.

world.

Maestoso. ♩ = 92.

f marcato. *crescendo.* *ff*

Ped. *

